

Nº 22. H. 4.

Requiem

Missa pro defunctis.

Für Männerstimmen

mit Begleitung der Orgel und

2. Trompeten 2 Hörner 3. Posaunen
Tuba & Pauken

componirt von

J. J. H. VERHULST.

Op. 51.

Eigenthum der Verleger.

Pr: cpllt fl 7,50^c

Amsterdam la. Thunee & Co.
655.

Partitur 4 ..
Sängstim men 1. 50
Blasinstrumente 2 ..



*Beim Gebrauche der Blasinstrumente
sind die kleinen Acten in der Orgel Stimme
weg zu lassen.*

Baso

17.

Adagio.

Joh. J. H. Verhulst Op. 51.

Tenori.

Bassi.

Organo.

Requi-em ae-ternam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at

Requi-em ae-ternam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at

e-is. Te de-cet hymnus, De-us in Si-on, et ti-bi red-de-tur vo-tum in Je-

e-is. Te de-cet hymnus, De-us in Si-on, et ti-bi red-de-tur vo-tum in Je-

-ru-sa-lem, te de-cet hym-nus, De-us in Si-on, et ti-bi red-de-tur

-ru-sa-lem, te de-cet hym-nus, De-us in Si-on, et ti-bi red-de-tur

vo-tum in Je-ru-salem. Ex-au-di o-ra-ti-o-nem me-am, ad te om-nis ca-ro

vo-tum in Je-ru-salem. Ex-au-di o-ra-ti-o-nem me-am, ad te om-nis ca-ro

Tutti.

p Ex-au-di o-ra-ti-o-nem me-am, ad te om-nis ca-ro ve-ni-et, ex-
ve-ni-et, ex-

Handwritten: *Key*

cres- - - cen- - - do. *f* *p*
-au-di o-ra-ti-o-nem me-am, ad te om-nis ca-ro ve-ni-et. Re-qui-em ae-
-au-di o-ra-ti-o-nem me-am, ad te om-nis ca-ro ve-ni-et. Re-qui-em ae-

cres- - - cen- - - do. *f*

-ternam do-na e-is Do-mi-ne: et lux per-
-ternam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at e-is,

p

cres- - - cen- - - do. *f* *p*
-pe-tu-a lu-ce-at e-is, et lux per-pe-tu-a lu-ce-at e-is.
cres- - - cen- - - do. *f* *p*
et lux per-pe-tu-a lu-ce-at e-is.

cres- - - cen- - - do. *f* *p*

Trombe
ventil in Es.

L'istesso tempo.

Corni
ventil in Es.

Trombone Alto
e Tenore.

Trombone Basso.
Tuba.

Timpani in C G.

Tenori.

L'istesso tempo.

Bassi.

Organo.

Solo.

Ten. Solo.

Tromb. Solo.

First system of musical notation. The Solo part (treble clef) begins with a *p* dynamic, followed by *ff* and *fz*. The Tenor Solo part (alto clef) and Trombone Solo part (bass clef) also feature *ff* and *fz* dynamics. The system concludes with a *tr* (trill) in the Trombone Solo part.

Second system of musical notation. The Soprano part (treble clef) and Bass part (bass clef) enter with the lyrics: "lei-son, Christe e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e." The Soprano part features *ff* and *fz* dynamics, while the Bass part features *ff* and *fz* dynamics. A *p* dynamic is marked at the end of the system.

Third system of musical notation. The piano accompaniment (treble and bass clefs) continues with chords and arpeggios. The dynamics are *ff*.

Fourth system of musical notation. The Solo part (treble clef) and Trombone part (bass clef) are shown. The Solo part begins with a *p* dynamic, followed by *mf* and *gestopft.* The Trombone part also features *mf* dynamics.

Fifth system of musical notation. The Soprano part (treble clef) and Bass part (bass clef) enter with the lyrics: "Christe e-lei-son, Christe e-lei-son, Christe e-lei-son, Chris-te, Chris-te." The Soprano part features *p* and *mf* dynamics, while the Bass part features *mf* dynamics.

Sixth system of musical notation. The piano accompaniment (treble and bass clefs) continues with chords and arpeggios. The dynamics are *p* and *mf*.

Ped.

Tutti **f** Ky-ri-e, Ky-ri-e e-lei-son. **p**

Ky-ri-e, Ky-ri-e e-lei-son.

p Re-qui-em ae-ter-nam do-na e-is Do-mi-ne:

p Re-qui-em ae-ter-nam do-na e-is Do-mi-ne: et lux per-pe-tu-a lu-ce-at e-is,

et lux per-pe-tu-a lu-ce-at e-is, et lux per-pe-tu-a lu-ce-at e-is.

et lux per-pe-tu-a lu-ce-at e-is.

Nº 2. DIES IRAE.

Allegro moderato.

Trombe
ventil in Es.

Corni
ventil in Es.

Trombone Alto
e Tenore.

Trombone Basso.
Tuba.

Timpani in C G.

Tenori.

Bassi.

Organo.

di-es il-la, in fa-vil-la, tes-te Da-vid cum Sy-

Dies i-rae, solvet saeculum tes-te Da-vid cum Sy-

Allegro moderato.

fz fz f fz fz
 #0 #0 0 0 0
 #0 #0 0 0 0
 fz fz f fz fz
 #0 #0 0 0 0
 #0 #0 0 0 0
 fz fz f fz fz
 #0 #0 0 0 0
 #0 #0 0 0 0
 fz fz f fz fz
 #0 #0 0 0 0
 #0 #0 0 0 0

-bil -la. est fu - tu - rus, est ven - tu - rus, cuncta stricte
 -bil -la. Quantus tremor quando ju - dex cuncta stricte

marcato.
 fz fz marcato. a 2. fz fz
 0 0 0 0 0 0 0 0
 fz fz marcato. fz fz
 0 0 0 0 0 0 0 0
 fz fz marcato. fz fz
 0 0 0 0 0 0 0 0

dis - cus - su - - rus. Tu - ba mirum spargens sonum, per sepulchra re - gi - o - num
 dis - cus - su - - rus. Tu - ba mirum spargens sonum, per sepulchra re - gi - o - num

[illegible]

a 2

ff

in quo to-tum con-ti - ne-tur, un-de mun-dus ju-di-ce-tur. —

in quo to-tum con-ti - ne-tur, un-de mun-dus ju-di-ce-tur. —

ff

Largo.

ff

pp

Largo.

cum se - de - bit, quid quid la - tet ap - pa - re - bit nil in -

Judex er - go cum se - de - bit, quid quid la - tet ap - pa - re - bit nil in -

Largo.

ff

[illegible]

Trombe
ventil in Es.

Corni
ventil in Es.

**Trombone Alto
e Tenore.**

Trombone Basso.
Tuba.

Tenori.

Bassi.

Organo.

Andante.

Andante.

Solo, 1^{mo} Basso.

p Quid sum mi-ser tunc dic-tu-rus? quem pa-

Andante.

Tutti.
f Quem pa-tro - num ro - ga -
Tutti.
 - tronum ro - ga - tu - rus? cum vix jus - tus sit se - cu - rus? *f* Quem pa-tro - num ro - ga -

Andante
Tutti.
 - tu - rus? *f* Quem pa-tro - num ro - ga - tu - rus?
Solo.
 - tu - rus? *p* cum vix jus - tus sit se - cu - rus? *Tutti.*
f Quem pa-tro - num ro - ga - tu - rus?

marcato.

marcato.

Solo.

Rex tre-men-dae Ma-jes-ta-tis, qui sal-van-dos sal-vas gratis, *p* sal-va me — fons pi-e-

Rex tre-men-dae Ma-jes-ta-tis, qui sal-van-dos sal-vas gratis,

Soli.

2do

Tuba Solo.

SOLO.

-ta- -tis! sal-va me fons pi-e - ta- -tis!

sal-va me fons pi-e - ta- -tis!

CORO.

p sal-va me! sal-va, sal-va me!

p sal-va me! sal-va, sal-va me!

p

Solo.

Re-cor - da - re Je-su pi-e, quod sum cau - sa tu - ae,

vi - ae, ne me per - das il - la di - e, ne me per - das il - la di - e.

p *f* *p* *p* *f* *p*
p *f* *p* *p* *f* *p*
p *f* *p* *f* *p* *pp*
a 2. *p* *f* *p* *p* *f* *p* *pp*
Tutti. *f* *p*
Quaerens me se-dis-ti las-sus, re-de-mis-ti cru-cem pas-sus,
Tutti. *f* *f* *p* *Solo.*
Quaerens me se-dis-ti las-sus, re-de-mis-ti cru-cem pas-sus, tan-tus

Tutti. *p*
tan-tus la-bor non sit cas-sus. —
Tutti. *p*
la-bor non sit cas-sus, tan-tus la-bor non sit cas-sus. —

Trombe
ventil in Es.

Corni
ventil in F.

Trombone Alto
e Tenore.

Trombone Basso.
Tuba.

Timpani in C F.

Moderato.

Tenori.

Bassi.

Moderato.

Organo.

Moderato.

di - em ra - ti - o - nis. In - ge - mis - co tanquam re - us, cul - pa

di - em ra - ti - o - nis. In - ge - mis - co tanquam re - us, cul - pa

marcato.

A handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is a treble clef with a key signature of one flat and a 3/4 time signature. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The fifth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The music is written in a simple, handwritten style. The lyrics "The Rose Tree" are written below the staves. The word "marcato." appears twice, once under the second staff and once under the fourth staff. The score is divided into two systems by a double bar line. The first system contains the first two staves, and the second system contains the remaining three staves.

ru - bet vultus me - us sup - pli - can - ti par - ce De - us, qui Ma -

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, in the key of B-flat major (two flats) and 2/4 time. The melody is written in the Treble staff, and the bass line is in the Bass staff. The music consists of eight measures. The first measure is a whole rest in the Treble staff and a whole note B-flat in the Bass staff. The second measure has a half note G in the Treble and a half note B-flat in the Bass. The third measure has a half note F in the Treble and a half note A in the Bass. The fourth measure has a half note E in the Treble and a half note G in the Bass. The fifth measure has a half note D in the Treble and a half note F in the Bass. The sixth measure has a half note C in the Treble and a half note E in the Bass. The seventh measure has a half note B in the Treble and a half note D in the Bass. The eighth measure has a half note A in the Treble and a half note C in the Bass. The score is written in ink on aged paper.

Handwritten musical score for 'L'Espresso' by Liszt. The score is written on five staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one sharp. The third staff is in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The fifth staff is in bass clef with a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like 'fz' (forzando) and 'marcato'. The piece is in 3/4 time and consists of 12 measures.

-ri - am ab - sol - vi - - sti, mi - hi quoque spem de - di - - sti.
 et la - tronem ex - au - di - sti, mi - hi quoque spem de - di - - sti.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of 16 measures, with a repeat sign at the beginning and a double bar line at the end. The notation is in ink on aged paper.

a 2

ff marcato.

tr. minimum

ff Pre - ces me - ae non sunt di - gnae sed tu bo - nus fac be -

ff Pre - ces me - ae non sunt di - gnae sed tu bo - nus fac be -

ff

Solo.

fz

pp

tr. minimum

ff *pp*

pp

pp

ni - gne, ne per - en - ni cremer i - gne, in - ter o - - ves lo - cum

ni - gne, ne per - en - ni cremer i - gne, in - ter o - - ves lo - cum

pp

cresc: -

cresc: -

cresc: -

Tuba

cresc: -

f

ff

ff

cres - cen - do.

prae - sta, et ab hoe dis me se - que - stra! sta - tu - ens in parte ff dex -

cres - cen - do.

prae - sta, et ab hoe dis me se - que - stra! sta - tu - ens in parte ff dex -

f

f

Soli.

dim: -

dim: -

dim: -

dim: -

pp

p

p

p

tr

tr

dim: -

tra, sta - tu - ens in parte dex - tra. Confu - ta - tis ma - le -

dim: -

tra, sta - tu - ens in parte dex - tra. Confu - ta - tis ma - le -

dim: -

tra, sta - tu - ens in par - te dex - tra. Confu - ta - tis ma - le -

dim: -

tra, par - te dex - tra. Confu - ta - tis ma - le -

p

p

First system of musical notation, featuring five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is a piano accompaniment. The music is in B-flat major and 4/4 time. The vocal parts enter with a melodic line, and the piano provides harmonic support. Dynamics include 'p' (piano) and 'tr' (trill).

Second system of musical notation, featuring two vocal staves and a piano accompaniment. The vocal parts sing the lyrics "dic-tis flammis a-cri-bus ad-dic-tis, vo-ca me cum be-ne-dic-tis,". The piano accompaniment continues with harmonic support. Dynamics include "pp" (pianissimo).

Third system of musical notation, featuring two vocal staves and a piano accompaniment. The vocal parts continue the melody. The piano accompaniment features a trill in the right hand. Dynamics include "pp" (pianissimo).

Fourth system of musical notation, featuring five staves. The top four staves are vocal parts and the bottom staff is a piano accompaniment. The music continues with a melodic line in the vocal parts and harmonic support in the piano. Dynamics include "p" (piano), "pp" (pianissimo), and "ff" (fortissimo).

Fifth system of musical notation, featuring two vocal staves and a piano accompaniment. The vocal parts sing the lyrics "vo-ca me cum be-ne-dic-tis, vo-ca me!". The piano accompaniment continues with harmonic support. Dynamics include "pp" (pianissimo).

Sixth system of musical notation, featuring two vocal staves and a piano accompaniment. The vocal parts continue the melody. The piano accompaniment features a trill in the right hand. Dynamics include "pp" (pianissimo).

Trombone Alto
e Tenore.

Largamente.

Trombone Basso.

Tenore Solo.

Organo.

(quasi recit:)

p O-ro supplex et ac-cli-nis cor con-tri-tum qua-si ci-nis

Largamente.

pp

a tempo.

ge-re curam me-i fi-nis. Lacrymo-sa di-es il-la qua resur-get ex fa-vil-la

a tempo.

f

pp

ju-di can-dus homo *f* re-us. Hu-ic er-go par-ce De-us,

pp

Trombe
ventil in F.

Corni
ventil in F.

Tromboni Alto
e Tenore.

Trombone Basso.
Tuba.

Timpani in C.

Andante con moto.

Tenori.

Bassi.

Andante con moto.

Organo.

Andante con moto.

p pi - e Je - su Do - mi - ne. Do - na e - is re - qui - em.

p pi - e Je - su Do - mi - ne. Do - na e - is re - qui - em.

p Pi - e Je - su Do - mi -

p Pi - e Je - su Do - mi

ne. Do-na e-is re-qui-em; do-na e-is re-qui-

-ne. re-qui-em, do-na e-is re-qui-

-em, do-na e-is re-qui-em. A-men.

-em, do-na e-is re-qui-em. A-men.

T. C. 655.

Trombe
ventil in Es.

Corni
ventil in Es.

Trombone Alto
e Tenore.

Trombone Basso.
Tuba.

Timpani in Es Bes.

Tenori.

Bassi.

Organo.

Andante molto cantabile.

Solo.

Andante molto cantabile.

f
pp
f
pp
p cresc: -
cresc: -
f
p

o - re le - o - nis! ne ab - sor - be - at e - as tar - ta - rus, ne cadant in ob - scu - rum.

pp

Tutti.

p Sed si - gnifer sanctus Micha - el repraesentet e - as in lu - cem sanc - tam.

Tutti.

p Sed si - gnifer sanctus Micha - el repraesentet e - as in lu - cem sanc - tam.

mf

1^{mo} *mf* *fz* *fz* *1^{mo}* *dim:* *fz* *1^{mo}*

2^{do} *mf* *fz* *fz* *2^{do}* *dim:* *fz* *1^{mo}*

mf *fz* *fz* *fz* *dim:* *fz* *dim:* *pp*

Solo.

Quam o - lim A - bra - hae pro - mi - si - sti, et se - mi - ni e - jus.

mf *fz* *fz* *fz* *dim:* *fz* *dim:* *pp*

mf *fz* *fz* *fz* *dim:* *fz* *dim:* *pp*

Solo.

Quam o - lim A - bra - hae promi - si - sti, et se - mi - ni e - jus.

mf *fz* *fz* *fz* *dim:* *fz* *dim:* *pp*

Adagio.

Adagio.

Solo

Tutti.

p Hostias et preces ti-bi Do-mi-ne, lau-dis of-fe-ri-mus, tu sus-ci-pe pro a-ni-mabus

Solo

Tutti

P Hostias et preces ti-bi Do-mi-ne, lau-dis of-fe-ri-mus, tu sus-ci-pe pro a-ni-mabus

Adagio.

[illegible][illegible]

cresc:

Face - as

cresc:

Fac e _ as

cresc:

Handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first staff is for the Treble Clef, the second for the Treble Clef, the third for the Bass Clef (labeled "Ten:"), the fourth for the Bass Clef, and the fifth for the Bass Clef. The key signature is one flat (B-flat). The time signature is 12/8. The score includes dynamic markings such as *f* (forte), *dim:* (diminuendo), and *p* (piano). The lyrics "The Rose Tree" are written below the third staff. The score is numbered 29 in the top right corner.

Domine de morte transi_re ad vi_ - - - tam.

Solo.

Quamo_lim A-brahae promi_

Handwritten musical score for 'The Rose Tree' in G major, 2/4 time. The score is written on two staves, Treble and Bass. The melody is in the Treble staff, and the bass line is in the Bass staff. The piece begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, then B4, and continues with various intervals. The bass line starts on G2, moves to F#2, then E2, and continues with various intervals. The piece ends with a double bar line. The handwriting is in ink on aged paper.

f et se_mi_ni e - - - jus.

f et se_mi_ni e - - - jus.

f et se_mi_ni e - - - jus.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of 16 measures. The first measure is a whole note chord (G4, B4, D5). The second measure is a whole note chord (G4, B4, D5). The third measure is a whole note chord (G4, B4, D5). The fourth measure is a whole note chord (G4, B4, D5). The fifth measure is a whole note chord (G4, B4, D5). The sixth measure is a whole note chord (G4, B4, D5). The seventh measure is a whole note chord (G4, B4, D5). The eighth measure is a whole note chord (G4, B4, D5). The ninth measure is a whole note chord (G4, B4, D5). The tenth measure is a whole note chord (G4, B4, D5). The eleventh measure is a whole note chord (G4, B4, D5). The twelfth measure is a whole note chord (G4, B4, D5). The thirteenth measure is a whole note chord (G4, B4, D5). The fourteenth measure is a whole note chord (G4, B4, D5). The fifteenth measure is a whole note chord (G4, B4, D5). The sixteenth measure is a whole note chord (G4, B4, D5). The piece ends with a double bar line.

Nº 4. SANCTUS.

Adagio.

Tenori.

SOLO.

Bassi.

Tenori.

COBO.

Bassi.

Organo.

Adagio.

p Sanc_tus, sanc_tus, sanc_tus! Domi_nus De_us Sa_ba_oth,

p Sanc_tus, sanc_tus! Domi_nus De_us Sa_ba_oth,

f Sanc_

f Sanc_

Adagio.

p ple_ni sunt coe_li et

p ple_ni sunt coe_li et

_tus, sanc_tus, sanc_tus! Domi_nus De_us Sa_ba_oth,

_tus, sanc_tus, sanc_tus! Domi_nus De_us Sa_ba_oth,

ff

ter_ra glo_ri_a tu_a.

ter_ra glo_ri_a tu_a.

cresc: -

p ple_ni sunt coe_li et ter_ra glo_ri_a tu_a,

cresc: -

p ple_ni sunt coe_li et ter_ra glo_ri_a tu_a,

cresc: -

p ple_ni sunt coe_li et ter_ra glo_ri_a tu_a,

cresc: -

p *cresc.*
Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.
p *cresc.*
Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.
p *cresc.*
ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, Ho - san - na in ex -
p *cresc.*
ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, Ho - san - na in ex -

p *cresc.*
San - tus, sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba -
p *cresc.*
San - tus, sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba -
p *cresc.*
cel - sis. San - tus, sanc - tus Do - mi - nus De - us Sa - ba -
p *cresc.*
cel - sis. San - tus, sanc - tus Do - mi - nus De - us Sa - ba -

Un poco più mosso.
oth.
oth.
oth.
oth.
p *dim. a poco*
Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -
p
Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -

Un poco più mosso.

Trombe in Es.

Sub Elevatione.

Corni in Es.

Trombone Alto e Tenore.

Trombone Basso e Tuba.

Sub Elevatione.

ni. Ho-san-na in ex-cel-sis.

ni. Ho-san-na in ex-cel-sis.

Sub Elevatione.

Allegro con moto.

mf Pi-e Je-su Do-mi-ne

mf Pi-e Je-su Do-mi-ne

Allegro con moto.

mf

do-na e-is re-qui-em. Pi-e

do-na e-is re-qui-em.

mf

Je - su Do - mi - ne do - na e - is re - qui -

Do - na e - is re - qui -

-em.

-em.

p

Pi - e Je - su Do - mi - ne do - na e - is re -

Pi - e Je - su Do - mi - ne do - na e - is re -

- qui - em

sem - pi -

- qui - em

Nº 5. AGNUS DEI.

**Trombe
ventil in Es.**

Corni
ventil in Es.

Corni
ventil in Es.

**Trombone Alto
e Tenore.**

Trombone Basso.
Tuba.

Trombone Basso.
Tuba.

Timpani in C G.

Tenori.

Bassi.

Organo.

N. 3. AGNUS DEI.

Adagio.

ff

fz

ff

ff

tr

Adagio.

f Agnus De-i! qui tol-lis pec-ca-ta mun-di, *p* do-na e-is re-qui-

Solo.

Solo.

Adagio.

ff

First system of musical notation. It includes a piano (p) section and a forte (ff) section. The piano section has a melody in the upper voice and a bass line. The forte section features a more complex texture with multiple voices and a prominent bass line. Dynamics include *p*, *ff*, and *fz*.

Vocal entries for the second system. The top staff is marked *Tutti.* and the bottom staff is marked *Solo.*. Both staves contain the lyrics: "em, do-na e-is re-qui-em! A-gnus De-il qui tol-lis pec-ca-ta mun-di, do-na". Dynamics include *f* and *p*.

Piano accompaniment for the second system. It features a melody in the upper voice and a bass line. Dynamics include *ff* and *p*.

Piano accompaniment for the third system. It features a melody in the upper voice and a bass line. Dynamics include *ff* and *fz*.

Vocal entries for the fourth system. The top staff is marked *Tutti.* and the bottom staff is marked *Tutti.*. Both staves contain the lyrics: "e-is re-qui-em, do-na e-is re-qui-em! A-gnus De-il qui tol-lis pec-ca-ta mun-di". Dynamics include *f* and *p*.

Piano accompaniment for the fourth system. It features a melody in the upper voice and a bass line. Dynamics include *ff* and *p*.

f
A_gnus De_i! qui' tol_lis pec_ca_ta mun_ _di, A_gnus
_di, A_gnus De_i! qui tol_lis pec_ca_ta mun_

De_i! qui tol_lis pec_ca_ta mun_ _di, do_ _na e_is re-qui-
_di, A_gnus De_i! qui tol_lis pec_ca_ta mun_ _di,

First system of musical notation. It includes five staves: two treble clefs, a 3/4 time signature, and two bass clefs. The music features various notes, rests, and dynamic markings such as *p* and *cresc:*.

Second system of musical notation. It includes two staves with vocal lines. The lyrics are: "em! A_gnus De_i! qui tol_lis pec-ca-ta mun-di, A_gnus". Dynamic markings include *p* and *cresc:*.

Third system of musical notation. It includes two staves with piano accompaniment. The music features various notes, rests, and dynamic markings such as *p*.

Fourth system of musical notation. It includes five staves. The music features various notes, rests, and dynamic markings such as *f* and *p*. A green circular stamp is visible on the right side of the system, containing the text "TOWARZYSTWO MŁA DZIECI WARSZAWIE".

Fifth system of musical notation. It includes two staves with vocal lines. The lyrics are: "- di, A_gnus De_i! do-na e-is re-qui-em De_i! qui tol_lis pec-ca-ta mun-di, A_gnus De_i! qui tol_lis pec-". Dynamic markings include *f* and *p*.

Sixth system of musical notation. It includes two staves with piano accompaniment. The music features various notes, rests, and dynamic markings such as *p*.

f

Solo. *Tutti.*

p do - na e - is re - qui - em, *p* do - na e - is re - qui - em sem - pi -

Solo. *Tutti.*

ca - ta mun - di, *p* do - na e - is re - qui - em, *p* do - na e - is re - qui - em sem - pi -

Un poco accelerando.

p *pp* *pp* *pp* *pp*

Un poco accelerando.

ter - nam, sempi - ter - nam!

ter - nam, sempi - ter - nam!

Un poco accelerando.

pp

Moderato.

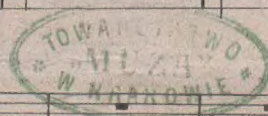
Empty musical staves for the first system, including vocal and piano parts.

Moderato.

mf Lux ae - ter - na lu - ce - at e - is Do - mi - ne! Cum sanc - tis tu - is in ae - ter -

Moderato.

mf



Empty musical staves for the fourth system.

Solo.
- num, qui - a pi - us es, qui - a pi - us es, *f* qui - a pi - us es.
- num, qui - a pi - us es, qui - a pi - us es.

f

Adagio. Tempo 1^{mo}

p

Adagio. Tempo 1^{mo}

Tutti.
p Re-qui-em ae-ter-nam do-na e-is Do-mi-ne,
Tutti.
p Re-qui-em ae-ter-nam do-na e-is Do-mi-ne, et lux per-pe-tu-a lu-ce-at e-is,

Adagio. Tempo 1^{mo}

p

pp

cresc:
et lux per-pe-tu-a lu-ce-at e-is, et lux per-pe-tu-a lu-ce-at e-is. *pp*
cresc:
et lux per-pe-tu-a lu-ce-at e-is. *pp*

cresc:
pp